

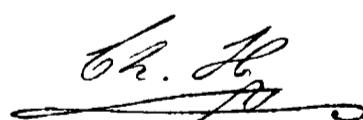
SECTION.IV N° 20.

CHARLES HALLÉ'S
PRACTICAL
Pianoforte School.

LA CAMPANELLA,
Op. 41.

BY

G. TAUBERT.



ENT. STA. HALL.

PRICE 4/6

FORSYTH BROTHERS.
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P R E F A C E.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

“THE PRACTICAL PIANOFORTE SCHOOL” will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a constant guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns, Shakes, Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer’s intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this “Practical Pianoforte School” may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLE.

DAILY EXERCISES.

1

Each repeat to be played six times without stopping.

M. M. ($\text{d} = 76$) ($\text{d} = 112$)

M. M. ($\text{d} = 60$) ($\text{d} = 58$)

SECTION IV N^o 20.

LA CAMPANELLA.

ETUDE CONCERTANTE.

M. M. ($\text{♩} = 80$) ($\text{♩} = 46$)

ÉLÉGIE. (mp) con duolo.

G. TAUBERT, Op. 41.

**Poco
Andante**
In F \sharp minor.

Piano sheet music page 10, measures 14-17. The music is in common time and consists of four staves. Measure 14 starts with a dynamic *(mf)*. Measure 15 starts with a dynamic *(p)*. Measure 16 starts with a dynamic *(poco cres.)*. Measure 17 starts with a dynamic *p* followed by *dim.*, and ends with a dynamic *pp* followed by *dim.*. The music features various hand positions indicated by numbers (e.g., 1, 2, 3, 4) and arrows, as well as pedaling instructions like *Ped.* and *Ped.* with a circled arrow. Articulation marks include *V+*, *>*, ***, and *cres.*

*Il canto piano, ma ben marcato.
l'accompagnamento pianissimo.*

4

4

Ped. Ped. Ped. Ped. Ped.

cres cen do. *fz*

dim. *p* *pp*

Perdendosi.

SECTION IV N° 20.

Allegretto simple e cantante. In F♯ major.

5

M. M. ($\text{♩} = 120$) ($\text{♩} = 152$)

IDYLLE.

SECTION IV N° 20.

Leggiermente

r.f. *dim.* *p*

espressivo.

cres. *r.f.*

SECTION IV N° 20.

The image shows a page from a musical score for Section IV No. 20. The score consists of six staves, each with a treble clef and a key signature of four sharps. The music is written in common time. The notation is highly rhythmic, using sixteenth-note patterns and various rests. Articulations are indicated by small numbers (1, 2, 3, 4) above or below the notes. Dynamics include *fz*, *cres.*, *dim.*, *(p)*, *(molto cres.)*, *p*, and *scherzando*. The score also features several measures of silence represented by dotted lines. The bottom staff includes a measure with a 2/3-4/4 time change and a measure with a 3/4-4/4 time change. The page is filled with musical symbols like dots, crosses, and asterisks, and includes a large black diagonal bar across the middle of the page.

gva.....

gva.....

gva.....

(più p)

molto cres.

